

The Hymn

July 1975

Boldly, Through Stormy Seas, the Pilgrims Came

(A Bi-Centennial Hymn)

Suggested tune: *Sine Nomine*

1.

Boldly, through stormy seas, the pilgrims came
To find true freedom, nurture holy flame
Of faith in God—all glory to the Name!
Alleluia! Alleluia!

2.

In '76 the patriots, wise and good,
Declared their independence, bravely stood
United—thirteen states, a neighborhood!
Alleluia! Alleluia!

3.

All honor to the pioneers who spread
To North and South and West, in quest of bread.
They claimed a wilderness, by brave men led.
Alleluia! Alleluia!

4.

The traders, miners, settlers later came;
With hope and faith and labor wilds became
A land for all, where each could stake a claim.
Alleluia! Alleluia!

5.

As science, industry, and arts increase,
May equal rights and justice find release;
To all bring opportunity and peace.
Alleluia! Alleluia!

6.

O God, lead us aright from day to day;
Teach us to walk the honest, loving way
With all the nations of the earth, we pray.
Alleluia! Alleluia!

—FRANK VON CHRISTIERSON
ROSEVILLE, CALIFORNIA

Eucharistic Congress Seeks Hymn

THE COMMITTEE on Liturgy for the 41st International Eucharistic Congress is offering a cash prize of \$1,000 for an original hymn set to original music. Competition will be international in scope and open to composers of all faiths. The winning composition will become the official hymn of the Congress.

The piece should have three to eight stanzas and should be written for both unison and 4-part singing. In addition, the hymn must include organ accompaniment; descant and orchestral accompaniment are optional.

A major spiritual assembly of world Catholics, the Congress will convene in Philadelphia August 1-8, 1976. Theme of the Congress is "The Eucharist and the Hungers of the Human Family."

All entries for the hymn contest must be received no later than October 31, 1975. The winning hymn and composer will be announced January 31, 1976.

Those wishing to participate in the competition may receive entry applications and further details by writing to Sr. Jane Marie Perrot, D.C., National Catholic Music Educators Association, 7411 Riggs Road, Suite 228, Hyattsville, MD 20783.

Because of unseen circumstances, the "Handbook for American Catholic Hymnals" which was expected off the press early this summer (see page 38, "The Hymn," April 1975) may not be available to subscribers until some time in August.

The Executive Committee of the Hymn Society of America is working in conjunction with editorial officials of the Board of Church and Society of the United Methodist Church in a "search" and project for new hymns especially for "Human Relations Day" which that Church observes each year in January—stressing the oneness and brotherhood of all races under God. New texts and tunes will be obtained in 1976, with January 1977 as the first occasion of their use in programs throughout the Church. The hymns will be useable by all denominations and creeds. Further announcement of details and dates of the search will be made by *The Hymn* and in the church press.

The deadline for the reception by the Hymn Society (Room 242, at 475 Riverside Drive, New York, NY 10027) of manuscripts for "Hymns on Aging and the Later Years" has been extended by

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WILLIAM WATKINS REID
J. VINCENT HIGGINSON
Editors

Contributing Editors: James Boeringer, George Brandon, William B. Giles, Alfred B. Haas, David Hugh Jones.

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All correspondence concerning membership, literature of the Society, or change of address should be directed to The Hymn Society of America, 475 Riverside Drive, New York 10027. Telephone: (212) Riverside 9-2867.

All correspondence concerning THE HYMN should be directed to William Watkins Reid, 475 Riverside Drive, New York 10027.

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the Society until August 31, 1975. In this project (for which some 200 texts are already on hand) the Society is cooperating with the National Association of Retired Persons.

The deadline for receiving *new tunes* for any of the fourteen new *Hymns for America*, 1976 is December 31, 1975.

Two new *Fellows of the Hymn Society of America* were named (for service to the cause of better hymnology through the Society and in the field of hymnic education) at the annual meeting of the Hymn Society of America in Springfield, Ohio, in May 1975. They are Dr. Ralph Mortensen, Treasurer of the Society, and Dr. Jan Bender, author and composer, just retired as professor of church music, at the University of Wittenberg, in Springfield, Ohio. There are now eleven living Fellows of the Hymn Society of America.

"Battle Hymn" in Hard Cover

BATTLE HYMN (The Story Behind the *Battle Hymn of the Republic*), by Charles Eugene Claghorn, is now available in a distinctive blue hardback edition, limited to 200 copies autographed by the author, for \$5.50 to members of the Hymn Society. The retail price is \$9.00 for the book. Since this is a limited hard cover edition, it should become a collectors' item.

If you are interested in obtaining a hardback autographed copy of this book, postpaid, send your check for \$5.50 to: Mr. C. E. Claghorn, 38 Crawford Terrace, Riverside, Conn. 06878.

The President's Message

THE MAY FESTIVAL, organized by Dr. L. David Miller and the Ohio Chapter, held at the University of Wittenberg, Springfield, Ohio, is now a past glory, one that will stand apart with others, such as that of the 30th and 50th anniversary celebrations. It was our first annual meeting in the midwest and a pioneering effort that brought the Hymn Society of America closer to the people of the area. The Ohio Chapter of former years prepared the ground and the more recently organized chapter supplied the initiative to expand the influence of the Society.

Lectures and seminars were so scheduled that it was possible to attend two or three of them, giving those attending an opportunity to become more fully acquainted with their denominational hymnal as well as with other new hymnals in which they were interested. The concerts—consisting of chamber music, organ recitals, brass and handbell ensembles and choral groups—presented works of older as well as contemporary composers and were thoughtfully chosen and expertly performed.

Dr. Erik Routley's key note address on Saturday morning was followed by a greeting from the Society. This included brief references to current projects such as the Bicentennial hymns, Hymns on Aging and the Later Years, the *American Dictionary of Hymnology*, the *Handbook for American Catholic Hymnals*, and Paper No. 30 of Ellen Jane Porter. Many expressed their pleasure for the opportunity to speak personally with members of the Society, names that they knew through our publications. The enthusiasm had a practical aspect for some inquired about organizing chapters in their own state. The plea for new members we trust will bring us closer to the 3,000 mark mentioned by a member of the Executive Board.

The report of the annual meeting was a lively one. It brought issues to the floor for further consideration that could advance the work of the Society and more fully achieve its hopes and effectiveness. A highlight of the meeting was honoring Dr. Ralph Mortensen, our efficient Treasurer, as a Fellow of the Hymn Society. At a later hour Dr. Jan Bender was likewise honored as a Fellow of the Society.

It is impossible to do more than express our delight with the beauty of the choral effects and the performance of the instrumentalists. In brief they demonstrated the high standards set by the School of Music and achieved by the students and the members of the alumni. The brief moments between scheduled events offered the opportunity to observe the exhibit of rare manuscripts and hymnals prepared by

John Rodgers and the many fine examples of printing by Dr. Frederick Otto. His finesse in this art was further proven by the program and other material needed for the festival. One unforgettable moment was the unscheduled and impromptu a capella singing of a Mennonite family consisting of the Father, Mother and five very young children—three girls and two boys.

Our thanks to Dr. L. David Miller and the Ohio Chapter who spent so many hours preparing an outstanding, varied and diversified program. Their thoughtfulness and graciousness as well as that of many who assisted them will long be remembered.

We trust that this condensed report will further motivate our members to make a still greater effort to advance the cause of good hymnody; for today hymnody faces a challenge—a challenge of mediocrity.

J. VINCENT HIGGINSON

For All the Love

(A Wedding Hymn)

Tune: Sine Nomine

I.

For all the love that in our life abounds,
for all the beauty that this world surrounds,
for music which so joyfully resounds,
Alleluia! Alleluia!

2.

For all the love of family and friends,
and for the love which God in mercy sends,
for all the love toward others He intends,
Alleluia! Alleluia!

3.

For all God's love to bless this pair today,
for all His love to guide them on their way,
for all His love and joy and peace we pray,
Alleluia! Alleluia!

—CREIGHTON LACY
Durham, North Carolina

Culture and Hymn Singing

HARRY ESKEW

IF, ON A given Sunday morning, one were able to visit every church in a typical American city and listen to the hymns sung, what would he discover? Although some similarities would certainly be evident, more than likely he would find that Baptists, Catholics, Episcopalians, Methodists, and Pentecostals do not, by and large, sing the same hymns. Furthermore, he might even find that congregations within the same denomination differ considerably in their choice of hymns. Were our imaginary Sunday morning visitor able to visit Christian churches in the countries of Europe, Africa, Asia, Australia, and Latin America, he would likely discover much greater contrasts in hymn singing among these countries than in our own.

If our Sunday morning visitor were to ask the question, "Why don't the churches sing the same hymns?" how would *you* answer? Two approaches are helpful in answering this question. One approach, more traditional and widely advocated by those who write books on church music, is the single standard approach. In this approach, hymns are viewed as more or less good or bad according to whether they fulfill certain prescribed standards advocated by certain authorities. For example, some experts would say that a strong hymn tune possesses harmonic variety, changing chords every beat or two (as in the settings of the Doxology and "Praise to the Lord, the Almighty"), whereas a weak hymn tune has repetitious harmonies that change infrequently (as in the settings of "Silent Night" and "Standing on the Promises"). Similar standards are advocated for other musical traits of the hymn as well as for the text. Accordingly, the hymns sung by certain congregations are judged to be good, and those of others are judged to be bad; the average congregation, however, most likely sings a mixture of good and bad hymns. This view sets up a single standard of excellence, and all churches ideally should strive to reach this standard.

A second approach to answering our imaginary visitor's questions is the cultural approach, a means which can increase our understanding of the use of hymns and provide a balance in the evaluation of hymns and hymn singing. According to this second approach, hymns are cul-

Dr. Eskew is a professor in the School of Church Music, New Orleans Baptist Seminary. His article is reprinted by permission of Music Ministry and the United Methodist Publishing House, Nashville, Tenn.

tural expressions reflecting values upheld by certain cultural groups. Each cultural group will therefore reflect its own values in the hymns it chooses to sing. Culture, as defined by the anthropologist John J. Honigsmann in his book *Understanding Culture* (Harper-Row, out of print), is "a way of life belonging to a designated aggregate of people" (page 3). Honigsmann describes a culture as including "man-made artifacts, activities people perform, and ideas and feelings." Such human activities as hymn singing and the writing of hymns are cultural expressions of a way of life of "a designated aggregate of people."

Although our Sunday morning visitor may agree that each of the denominations and individual congregations expresses its own culture in its choice of hymns, he may still be puzzled about standards: "How does one come to grips with such cultural diversity?" At this point, the methods of anthropologists can help us in terms of two key words: *context* and *function*.

To understand any part of a culture, such as hymn singing, one must first study it in its own context. The contexts, or settings, of hymn singing are many. Hymn singing may occur in such diverse activities as informal worship services, formal liturgies, church school programs, youth fellowship groups, and revival meetings; it may occur in any denomination or country, in a city congregation or in a rural congregation, in a sophisticated congregation or in an unsophisticated congregation. To cite an extreme example, a university area congregation will probably not have the same hymn repertory as a small store-front congregation in an inner city poverty area.

In addition to context, one must also examine the function of a hymn in order to achieve a cultural understanding of hymn singing. A hymn may have a variety of functions. It may serve as an expression of worship, as an expression of the joy of the Christian life, or as a witness to those unfamiliar with the music of the church. A hymn may bring back sacred memories associated with one's early life, or it may underscore the church's unity of purpose in endeavoring to change society for the better. Two well-known hymns of contrasting functions are "Rescue the Perishing," an informal admonition of Christian witness, and "Holy, Holy, Holy, Lord God Almighty," a formal expression of worship.

Thus the important question one must ask in order to understand hymns culturally is this: *Within its cultural context, how does a hymn function?*

In this approach one seeks to view hymns as cultural expressions appearing in varied settings, serving varied functions, and reflecting the values upheld by each culture. Therefore, what implications does

this cultural approach have for those directly involved in church music?

On the local level, the cultural approach implies self-understanding. Each congregation needs to understand itself, its own concepts of the Christian faith, and how these concepts are reflected in the lives of its people. The leadership of the local church must understand the cultural values of its membership and of the surrounding community and how these values relate to the congregation's educational level and musical capabilities. Accordingly, hymn selections are based not on the individual tastes of the worship leaders, but rather on an understanding of where the people are and where they are capable of going in the expression of their faith in song. The one who selects hymns should consciously seek to view hymns as expressions not only of his own experiences but also of others' experiences which may be very different from his. An elderly member may have sacred associations with "I Am Thine, O Lord," whereas a younger member may prefer "This Is My Father's World." The youth may even prefer hymns in a paperback songster with guitar accompaniment, but this preference should not unduly disturb the worship leader who has a cultural understanding of hymns.

A cultural understanding of hymns does not mean that each culture sings only the hymns it has come to call its own. The Christian faith has expressed itself musically in many cultures, and the church would be wise to break out of the exclusively Western idiom associated with most of its hymn singing. Thus a congregation may deliberately be exposed to the African "Kum Ba Ya" or "Jesus, We Want to Meet" (*The Book of Hymns*, 487) or the Chinese "The Bread of Life, for All Men Broken" (317). This attempt at cultural awareness says to African and Chinese Christians, "We do not simply want to export our hymns to you; we want to share in singing your expressions of faith in song, too."

Even closer to home, a cultural view of hymn singing has implications for the predominantly white and black churches of America. One reason segregation persists in our churches is that both whites and blacks in large measure feel more comfortable in their own churches which reflect their respective cultural values. Yet each can learn from the other. Musical services using hymns associated with the culture of both whites and blacks can increase our understanding and appreciation of each other.

On the denominational level, a cultural understanding of hymns has definite implications for the publication of hymns both in this country and in mission activity in other parts of the world. The larger the denomination, the greater its cultural diversity is likely to be. In a denominational hymnal revision, such matters as the theology of the

hymns and the appropriateness of their musical settings should be considered, as well as the varied cultural groups who will use the hymnals. Sometimes a wide gap exists between the highly trained denominational leadership and its grass roots membership. An appropriate recognition of the cultural pluralism of each major church body can temper the ideals of the hymnal committee so that it can look carefully and with empathy at the entire denomination, not just at the largest churches with the greatest educational advantages. A major denominational hymnal may not include as much material as needed by its constituency, for new hymnals represent a considerable financial investment and can be published only every twenty-five or thirty years. A practical solution is the publication of inexpensive paperback hymnal supplements incorporating materials not in the main hymnal.

For missions, never has a cultural approach to hymns been more important than it is today. With the fall of colonialism and rise of independent nations or governments imposing great restrictions on Christian missions, Christianity must lose its association with the missionary-sending country and become indigenous to each nation. Ideally, Christians of every nation should write hymns in their own language with music in their own idiom. In the past, however, most missionaries have simply used Western hymns translated into native languages (sometimes rather awkwardly) but still set to the same music we use. Now, however, interest is growing in helping each culture to express its own experience of the Christian faith in music. To accomplish this goal the missionary must adopt the cultural perspective of the persons whom he serves and be willing to accept music in styles which do not have for him the same sacred associations as those hymns of his own nation. To limit Christian music to Western culture is to limit the possibilities of effectively communicating the Christian message to the people of every nation.

Whether we are pastors, church musicians, or missionaries, our ideals of what we consider good theology, good poetry, and good music need to be balanced with an understanding of the persons to whom we seek to minister and with a sensitivity to their cultural background and present needs.

Emphasis: Hymnody

(A CONGREGATIONAL HYMN STUDY)

JUDY HUNNICUTT

"I WILL SING with the spirit and I will sing with the understanding also," wrote St. Paul. This was the idea behind a special program, called *Emphasis: Hymnody*, which was held throughout 1974 at Sequoyah Hills Presbyterian Church in Knoxville, Tennessee.

Once a month we held a congregational rehearsal on a new and unfamiliar hymn. In fifteen minutes we were able to cover it well enough for the congregation to feel relatively comfortable with it. The following Sunday the new hymn was included as part of the worship service.

These monthly services formed the *Emphasis: Hymnody* program. For each of the twelve Sundays the prelude, anthem, postlude, responses and one or more hymns came from a specific musical source. For instance, one month our subject was the church music of Ralph Vaughan Williams. The prelude included contemporary organ settings of hymntunes composed or arranged by Ralph Vaughan Williams, the postlude was his setting of "Hyfrydol," the anthem was an arrangement of "For All the Saints" ("Sine Nomine"), the congregation learned and sang "At the Name of Jesus" ("King's Weston"), and the responses were stanzas from hymntunes composed or arranged by RVW.

Each *Emphasis: Hymnody* Sunday a bulletin insert was prepared giving background on all the music from the particular source emphasized that day. Most of this information was readily available in hymnal companions.

In eleven months we covered the following subjects and introduced these hymns and hymntunes:

Early Lutheran Hymnody ("Heaven and Earth and Sea and Air"—
"Gott sei dank")

The Church Music of Early 20th Century England ("Father Eternal"
—"Langham")

Mendelssohn's Church Music ("O Word of God Eternal"—"Munich")

American Hymnody of the 18th and 19th Centuries ("Come, Ye
People, Rise and Sing"—"Boundless Mercy")

Judy Hunnicutt—a well-known composer and organist—is director of the AGO—Knoxville, Tenn. Bicentennial Bureau at 4032 Sequoyal Ave., Knoxville, Tenn. 37919.

The Geneva Psalter ("I Greet Thee Who My Sure Redeemer Art"—
"Toulon")

The Hymntunes of Ralph Vaughan Williams ("At the Name of
Jesus"—"King's Weston")

Folk-Hymntunes from Around the World ("In Heavenly Love Abid-
ing"—"Nyland")

Plainsong ("Of the Father's Love Begotten"—"Divinum Mysterium")

The Golden Age of English Church Music ("When All Thy Mercies
O My God"—"Tallis' Ordinal")

Welsh Hymntunes ("Call Jehovah thy Salvation"—"Hyfrydol")

The Church Music of Haydn, Mozart, and Beethoven ("O Lord Most
High"—"Mozart")

The twelfth month, December, featured a performance of a Bach can-
tata with choir and orchestra as well as other music by Bach. However,
no bulletin insert was prepared and no new hymn was introduced.

Prelude music was varied and included organ music, vocal solos,
and vocal-instrumental ensembles.

The program was based on hymn-tunes rather than hymns for two
reasons. First, getting the congregation to sing new tunes is much
more difficult than introducing new hymns; therefore, we chose to em-
phasize music instead of words. Second, the names were more recog-
nizable—an aid to involving the congregation.

It is hard to measure the results of such a program. There were, of
course, some people who immediately discarded the insert and showed
a complete lack of interest—but they were mostly people who don't sing
the hymns anyway. Fortunately we have very few such members in our
church. Many people took the inserts home with them—some kept a
complete set, some sent theirs to relatives or friends.

Most of the congregation at least read the insert and seemed to en-
joy learning something about where the music of their hymnal origi-
nated.

Perhaps the best indication of the success of *Emphasis: Hymnody*
is the request of the program committee for our weekly family night
dinners that I give a monthly "lecture" on hymnody. This series began
this month (January) with a hymn-sing using hymns by Isaac Watts
with background material interpolated between hymns. This series will
be based on authors instead of composers.

The *Emphasis: Hymnody* program is easily adapted to any church.
Much will depend on the music library of both choir and organist. We
chose our subjects to fit our choral library. Responses can be found
in hymnals from other denominations as well as your own—these may
be copied if they are in the public domain.

Finally, I have copies of all our bulletin inserts. I will be happy to send several of these to anyone as long as they last. Please include postage stamps with your request and send it to me at Sequoyah Hills Presbyterian Church, 3700 Keowee Avenue, Knoxville, Tennessee 37919. If you would like specific suggestions of organ music, anthems, responses, etc., for any subject, I'll be glad to try to help on that also.

The Hymn Sandwich

JAMES KING

FROM EARLY 1971 to the present time, my short wave radio has logged in excess of 1,000 hours of evangelical radio programming. I have come to the conclusion that some of this material is sadly out of touch with modern listener interests.

It is the purpose of this article to zero in on the "hymn-message-hymn" format, better known as the "hymn sandwich."

It is useful to begin with four assumptions:

1. One of the primary purposes of an evangelical broadcasting station is to "evangelize," i.e. spread the message of the Gospel to as wide an audience as possible.
2. In order to spread a message, any message, the listener or receiver must be attuned to the sender; more importantly, he must want to stay attuned to the sender.
3. Because of the proliferation of radio signals today reaching every corner of the globe from stations of all types, the majority of audiences in civilized countries have developed rather sophisticated listening habits. In other words, simple program concepts which might have been new 20 years ago are now perceived as trite, dull, often laughable to a large segment of today's younger audiences.
4. Radio stations cannot afford to focus exclusively on the older segment of the audience. Evangelism is an ongoing process that requires that the next generation likewise hear. Indeed the young audience will some day form the core of the faithful. We need to be alert to the cycle of audiences which will make up the body of Christ. We need to provide for an ongoing audience.

James King, Ph.D., is an authority on broadcasting, and is currently acting head of broadcasting at the University of Cincinnati, Ohio. His article first appeared in the International Christian Broadcasters Bulletin, and is reprinted here by permission of the Editor.

It seems apparent that sometimes the above assumptions have been forgotten or ignored by a growing number of broadcasters. Much of our programming appeals to an elite audience of already confirmed believers, negating the term "evangelism."

Program formats need to breathe new life. We must no longer speak to the 1950s or even 60s. This is the mid-70s.

Perhaps the weakest link in the state of evangelical radio programming is that so many modern, creative, audience-winning formats are available which have gone largely unused. Consider some of the following: *The use of pop music, especially lyrics which convey a Christian concern.*

Many modern songs have lyrics which are usable by Christians and meaningful to a younger and middleage audience. We need to be selective in acceptable music choices.

Consider radio drama. In the past few months, radio is rediscovering that drama is an exciting and provocative technique for acquiring audiences and getting across a message. We do not suggest plethora of 'heartbeat theatres,' but rather, new well-written dramas with the Christian theme interwoven.

Disc jockeys. Can evangelicals not use them with a more up-to-date musical format? Young listeners around the world tune in by the millions to Radio Luxembourg and American Armed Forces Radio which use this popular format to good advantage.

Magazine format shows. In the United States, the National Public Radio Network has had a highly favorable response to its news-human interest series. With all the technical and human resources available to evangelical radio, such a series would be relatively easy to create and would challenge the inventiveness of its production staff.

Radio Documentaries. The modern radio documentary is a sure-fire audience grabber. Religion today is confronted with a multitude of issues which could be discussed with considerable interest via the documentary.

The dullest and most uninspiring program type was referred to earlier as the "hymn-message-hymn" format. This program obviously opens with a standard hymn, followed by a message from a minister and concludes with another hymn. From every perspective, technical and aesthetic, this format simply doesn't measure up to the demands of today's audience. More often than not the prospective listener tunes to another station.

I now set forth the practical differences between pulpit preaching and radio speaking. There are at least three major differences between the two voices coming forth from the pulpit and the microphone.

1. Church preaching is performed to a mass audience. Radio announcing is primarily a one-to-one communication between the sender and listener. The radio speaker speaks, as it were, to only one person.
2. The Church minister has, essentially, a willing and captive audience. Its audience is highly selective. It is far easier to switch off the radio than to gracefully squirm out of the front pew of a church.
3. The Church minister does not need to spend a great deal of his pulpit time on techniques of persuasion because most of his congregation already believes his message. The radio minister is addressing a large, amorphous group of *individual* listeners who may be from a thousand different faiths and cultural backgrounds. Thus the radio minister must be a skilled communicator. He must be well versed in the art of persuasion, the skills of logic, the gift of stimulating interest in his program along with his Biblical preparations. He must try approaches that cross age boundaries, that are reasonable and convincing. Exhortations and chastisements simply do not work on the non-confirmed believer. Today's audience demands creativity, thought, planning, and rational from the broadcaster. If the broadcaster is to become more than St. Pauls' "tinkling cymbal," it is imperative that an exhaustive re-examination of the program schedule be conducted. What can we say then? Let's do away with our stale bread and dried out sandwiches. In their place let's give our audiences favorable tastes of the living bread.

Book Review

Hymns—Published by the McCormack Memorial Home for the Aged, Green Bay, Wisconsin 1975.

A project of special merit, for it provides a collection of seventy-six hymns in common use today from hymn collections resulting from the changes resulting from a vernacular liturgy. The Primer type size is a welcome feature for congregational singing by senior citizens who may have difficulty with smaller type.

There is a hymn from the "Thirteen Marriage and Family Life Hymns" by Josephine D. Reinhardt

from the Hymn Society pamphlet. While the selections show tasteful discrimination, one wonders if others might not have been chosen from the same categories for such old timers as "O what could my Jesus do more"; "On this day our beautiful Mother"; and "O Sacred Heart, O Love Divine." Since this is a loose-leaf collection, the substitution would be an easy one. The hymns are printed on heavy paper that should stand daily use for congregational singing.

—J. Vincent Higginson

A Thirteenth Century Anniversary

J. VINCENT HIGGINSON

ANNIVERSARIES however distant in time have a way of recalling the debt we owe to earlier writers. This year is the 750th anniversary of the birth of St. Thomas Aquinas, born 1225 (some say 1227). However, this is supplemented by another event, for his death in 1274 occurred only a few months before that of his renowned contemporary, St. Bonaventure. Neither was a prolific hymn writer. Actually their hymns were a minor part of their profound cultural and theological contribution. If one were seeking subjects for parallel lives, these two outstanding friars of the thirteenth century would be prize subjects. Both were members of the recently established Mendicant Orders, St. Thomas of the Order of Preachers, more commonly known as Dominicans, and St. Bonaventure of the Friars Minor or Franciscans.

In facets they differed. Bonaventure was elected Provincial General of his Order, an office that diverted his energies from study and teaching at the University of Paris. Thomas, who had long since outlived his appellation of "dumb ox," had no such incumbrances and had more time for reflection, study, and teaching at various universities including the University of Paris. Later both were named Doctors of the Church. The analytical-minded Thomas is characterized as the Angelic Doctor and the synthetical-minded Bonaventure the Seraphic Doctor. One writer has aptly said that Thomas extended the Kingdom of God by his love of theology and Bonaventure by the theology of love.

The Mendicants were a new approach to the religious life. They did not reside in monasteries but walked through the suburbs preaching, doing social work, and begging for their daily needs. Thomas Aquinas renounced the tie with his noble family just as Francis of Assisi rejected the wealth that might have been his for the humbler life of the mendicant. It was the begging aspect that displeased Thomas's noble family. They were unsuccessful in an attempt to dissuade him even with violent means. The Mendicants differed from the established monastic orders, such as the Benedictines, and in time veered towards teaching in the Universities. As a result they had to survive troublous periods from the monastic orders, the universities, and the secular clergy. Thomas and Bonaventure were outstanding advocates of the Mendicants and finally overcame the opposition. Reluctantly we must forego other interesting matters that are not pertinent to hymnology.

Corpus Christi

The feast of Corpus Christi was established as the result of the pleading of a humble nun, Juliana of Liege, Belgium (d. 1258), who

was distressed that the liturgical calendar lacked a major feast honoring the Blessed Sacrament except Maunday Thursday in Holy Week when the primary thought was the Passion of Our Lord. She brought this to the attention of the Bishop of Liege, Robert Thorete, and also to the Archdeacon of Liege, later Cardinal-legate, Jacques Pantaléon. At the time bishops had the authority to establish diocesan feasts and in a diocesan synod of 1246, Bishop Robert sanctioned the observance of the feast, directed an Office written, and the celebration of Corpus Christi in his diocese be observed in 1247.

Jacques Pantaléon, later Archbishop of Jerusalem, was elected pope in 1261, taking the title of Urban IV. The absence of this feast was again called to his attention and when he decided to extend the observance to the universal Church, Thomas Aquinas was commissioned to write the Office. The feast was set for Thursday after Trinity Sunday, a jewel in the liturgy in the days following the Pentecost Octave. The feast was celebrated in 1264 and is another of those accidents in time for Urban's short pontificate ended with his death the same year. The early decrees made no mention of a procession but they became customary and extended beyond the doors of the church. Parenthetically, it was at one of those Eucharistic processions, during his student days in Belgium, that Clarence Walworth was inspired by the thrilling and sonorous singing of "Grosser Gott." After finishing his studies in the Redemptorist Seminary, he returned to America and shortly thereafter wrote his translation, "Holy God, we praise thy name." For many years the feast of Corpus Christi enjoyed a privileged octave, but recent liturgical changes have limited the solemn celebration commonly to the Sunday after Trinity Sunday.

The Office of Corpus Christi, written by St. Thomas, includes the Sequence *Lauda Sion*, and the hymns: *Sacra solemniis* for Matins, *Verbum supernum* for Lauds, and the *Pange lingua* for Vespers. His authorship of the *Adoro te* is questionable but it is found in the Missal as a prayer of thanksgiving. Excerpts from these hymns are often better known than the hymn itself. These are the *Panis Angelicus* from *Sacris solemniis*, possibly best known in the simple setting of Lambillotte and the classic setting of Cesar Franck. The *O salutaris* is from *Verbum supernum* and the *Tantum ergo* from the *Pange lingua*, excerpts commonly sung during the Benediction service. *Ecce panis* and *O Bone pastor* are from the *Lauda Sion* and the *Pie Pellicane* from the *Adoro te*. The pelican is an appropriate symbol for there is a legend that when food is wanting, the pelican feeds its young with her own blood.

Lauda Sion

Some medieval authors have found their inspiration in the works of earlier writers. Thomas was humble enough to acknowledge his debt to them for he highly regarded the "models" he chose. Critics versed in Latin hymnody would have agreed with him. Surprisingly he took a Latin Sequence and a Latin hymn as models, but this is reasonable for they contained figures of the Old Testament that he aptly applied to the New.

His model for the *Lauda Sion* was the *Lauda crucis attollanus* of Adam of St. Victor, a rhymed sequence; for the *Pange lingua*, the *Pange lingua gloriosi proelium certaminis* of Venantius Fortunatus; and for the *Verbum supernum*, the *Verbum supernum, prodiens, A Patre* . . . an Ambrosian hymn of the 6th or 7th century.

Richard Trench regarded Adam of St. Victor (d. 1172-1192) as the foremost among the sacred Latin poets of the Middle Ages and Neale considered the Sequence, *Lauda crucis attollanus* as Adam's masterpiece. In the *Lauda Sion* the stanzas are of varying length. There are nine with six lines; two with eight; and one with ten. In Adam's sequence the figures of the Old Testament are treated at length and are paralleled succinctly by figures of the New Testament. Msgr. H. T. Henry's translation is helpful,

At the new King's sacred table,
The new Law's new Pasch is able
To succeed the ancient rite;
Old for new its place has given
Truth has from the shadows driven,
Darkness flees before the Light.

A. D. Wackerbarth's version is more specific,

He the ancient types disguisèd,
Was for Isaac sacrificèd,
For the feast a lamb devised,
Manna to the fathers given.

One can rewardingly ponder many beautiful lines of the Sequence. The following is an example of other noble and resounding lines,

Sit laus plena, sit sonora
Sit jucunda, sit decora,
Mentis jubilatio.

Again Msgr. H. T. Henry's translation captures the lift of the original.

Sing his praise with voice sonorous;
 Every heart shall hear the chorus
 Swell the melody sublime.

These welling sounds appear again in the opening lines of the *Pange lingua*, "Sing, my tongue, the Savior's glory."

The same reference to the figures of the Old and New Testament appear in the hymn for Matins, *Sacra solemniis*.

Let old things pass away;
 Let all things be fresh and bright;
 And welcome we with hearts renewed
 This feast of new delight.

(EDWARD CASWALL)

Pange Lingua

The *Pange lingua gloriosi, corporis mysterium*, based on the processional hymn of Fortunatus (530-606) is the most frequently used hymn of the series written by St. Thomas. Neale says that it contests the second place among those of the Western Church with the *Vexilla Regis*, the *Stabat Mater* . . . leaving the *Dies Irae* in its unapproachable glory. The *Vexilla Regis* of Fortunatus is a section of the processional on Good Friday. Interestingly, the *Pange lingua* of St. Thomas is the processional hymn for Holy Thursday and other Eucharistic celebrations. The *Tantum ergo*, to which Neale's critic particularly refers, is the liturgical hymn required for Benediction. It was Neale's contact with the *Hymnal Noted* that possibly influenced the editors of the 1861 *H.A.M.* to include stanzas from these Eucharistic hymns. Although loved by many Protestants, they are not generally included in Protestant hymnals for there are theological difficulties.

St. Thomas has been named the author of the *Adoro te* but this is questioned particularly by Dom Wilmart who believed that it was not composed at that time. However, F. J. E. Raby has more recently discovered a passage in a Ms. written not too long after St. Thomas died to support the belief that this metrical prayer was likely known during St. Thomas's lifetime. Again we turn to J. M. Neale for his delicately phrased criticism. "The Angelic Doctor," he says, "as if afraid to employ any pomp of words on approaching so tremendous a Mystery, has used the very simplest expressions throughout." Cyril Pocknee found the commonly known melody in the *Paris Processional*, 1697. Fifty years ago this melody was in constant use as a means of introducing students to Gregorian Chant. It appears in the *English Hymnal*,

no. 331. Melody no. 308, an arrangement by Van Damme is a Chant style melody seemingly in the Ratisbon tradition (Cf. *The Roman Hymnal*, no. 25).

St. Bonaventure and Hymnody

It seems an anti-climax to speak of the minor contribution of St. Bonaventure. He was held in such high regard that he was named—even though incorrectly—the author of the *Adeste fideles* and the *Salve mundi salutare*, the last section of which gives us the hymn, "O Sacred Head surrounded." Thomas never desired praise or any earthly reward for his renowned contribution and the same was equally true of Bonaventure. There is a legend that when on the same day in 1257 the Doctorate was conferred on them, they graciously disputed who would receive the honor first. This legend later may have been carried over to the reading of the Office of Corpus Christi. According to the story, when they appeared before Pope Urban IV to read it, Bonaventure insisted that Thomas read his first. Bonaventure was so overcome with emotion as the beauty of the Office unfolded, that he destroyed his copy. If true, we may have lost other Eucharistic hymns that might have been the joy of later years.

Bonaventure's contribution centers principally on the *Little Office of the Passion* which we are told was written at the request of the sainted Louis IX of France. The better known hymn from this Office is *In passione Domini* which Frederick Oakeley translated while the Incumbent of the Margaret St. Chapel as "In the Lord's atoning grief." The translation passed into the *Introit and Hymns*, 1852 in use there and was later taken into *H.A.M.*, 1861.

Contrary to his wishes and despite his first refusal, Bonaventure was created a Cardinal in 1273, an honor that Thomas had successfully refused years before. When Gregory X announced the Second Ecumenical Council of Lyons in 1274, he personally invited both of them to attend. Thomas set out for Lyons but got no further than Fossanova when he became ill and was taken to the Cistercian monastery where he died on March 7th. Bonaventure reached Lyons but he died July 14th, shortly after the council opened. It is likely that even he did not hear the final heartening words approving the Dominican and Franciscan Orders which they had defended so successfully.

The philosophical and theological treatises of St. Thomas and St. Bonaventure are the domain and inspiration of scholars but the simpler and inspiring hymns are the joy of all and a factor in the pageantry and solemnity of song that followed through the centuries.

Services of Songs and Bible Readings

GEORGE BRANDON

THE USE OF SONGS and Bible readings as the basis of an act of worship is one of the oldest and most widespread and most adaptable of liturgical devices. Examples are to be seen in the ancient forms for daily prayer, in traditional observances found in the *Liber Usualis*, in 20th-century American hymn festivals, and in the ubiquitous "Nine Lessons and Carols" around Christmas time. Such patterns of Scripture-and-song are effective even when used simply in private for personal devotional reading, or (at the other extreme) when used as the core of a grandiose celebration with massed choirs and all the trimmings. Although Christmas seems to many people to be the most natural occasion for a service combining Scripture and song, there is no reason to be limited to that one part of the year.

The attached lists of suggested material are intended to provide a starting-point for someone who may wish to develop a service of this sort appropriate to some particular occasion in his or her community. The "hymns" (some of which are actually carols) listed here are widely available in many different kinds of hymnals and presumably are widely known and accepted, and so may be useful in inter-church ventures. A different choice of songs (for example: all of a folk-like, carolish nature, or all taken directly from the Bible's own psalms and canticles) would give quite a different tone and coloring to the whole service. Of course, other music—solos, choir numbers, instrumental pieces, etc.—may be substituted or added; but care should be taken to see that the music all fits in naturally and logically.

Suggestions for the selection of Bible readings came from a variety of sources; in many instances they are more or less the traditional selections. Other selections can be used where it seems preferable; also the passages may be read in various ways—perhaps by one person, or by a series of readers, or responsively, or in unison, or in dialog form. The use of a "different" translation (or the use of a separate translation for each reading) is one way to add freshness to the proceedings.

George Brandon is a composer and teacher whose writings are well-known in American church publications. He is a contributing editor of The Hymn.

ADVENT/CHRISTMAS/EPIPHANY

- (1) Genesis 3:1-15. The Fall.
Hymn: God rest ye merry, gentlemen
- (2) Genesis 22:1, 2, 9-12, 15-18. Abraham and Isaac.
Hymn: Lord of all being, throned afar
- (3) Isaiah 9:2, 6, 7. Unto us a child is born.
Hymn: Good Christian men, rejoice
- (4) Isaiah 11:1-9. A shoot from the stump of Jesse.
Hymn: Hail to the Lord's Anointed
- (5) Luke 1:26-33. The Annunciation.
Hymn: Jesus shall reign where'er the sun
- (6) Matthew 1:18-23. Joseph and the angel.
Hymn: What child is this. . . ?
- (7) Luke 2:8-16. The shepherds.
Hymn: Angels from the realms of glory
- (8) Matthew 2:1-11. The adoration of the Magi.
Hymn: We three kings of Orient are
- (9) John 1:1-14. The Word.
Hymn: Joy to the world! the Lord is come

THE EPIPHANY SEASON

- (1) Matthew 2:1-12. The adoration of the Magi.
Hymn: As with gladness men of old
- (2) Matthew 2:13-23. The flight into Egypt.
Hymn: It came upon the midnight clear
- (3) Luke 2:40-52. Jesus at twelve.
Hymn: Fairest Lord Jesus
- (4) Matthew 3:13-17. The Baptism of Jesus.
Hymn: Immortal Love, for ever full
- (5) Matthew 4:1-11. The temptation of Jesus.
Hymn: If thou but suffer God to guide thee
- (6) Luke 4:14-21. "The Spirit of the Lord is upon me."
Hymn: Where cross the crowded ways of life
- (7) John 4:4-15, 19-26. Jesus and the woman of Samaria.
Hymn: In Christ there is no East or West
- (8) Matthew 16:13-20. Peter's confession.
Hymn: The Church's one foundation
- (9) Matthew 17:1-8. The Transfiguration.
Hymn: When morning gilds the skies

LENT

- (1) Matthew 16:21-28. Warnings of the coming crisis.
Hymn: Lead on, O King eternal
- (2) Matthew 17:14-20. Healing the boy with the evil spirit.
Hymn: Christ, whose glory fills the skies
- (3) Luke 10:38-42. Jesus with Mary and Martha.
Hymn: Dear Lord and Father of mankind
- (4) Luke 17:11-19. The ungrateful lepers.
Hymn: Praise, my soul, the King of heaven
- (5) Matthew 19:16-22. The rich young man.
Hymn: Take my life, and let it be
- (6) Mark 10:35-45. James' and John's desire for power.
Hymn: O Master, let me walk with thee
- (7) Matthew 21:1-11. The Triumphal Entry.
Hymn: All glory, laud, and honor
- (8) Matthew 26:17-30. The Last Supper.
Hymn: Let us break bread together on our knees
- (9) Matthew 26:30-46. Gethsemane.
Hymn: Once to every man and nation
- (10) Isaiah 53:4-12. The Suffering Servant.
Hymn: When I survey the wondrous cross

EASTERTIDE OR PENTECOST

- (1) Exodus 14:10, 21-23, 28, 29; 15:1-3. The escape through the Red Sea.
Hymn: God moves in a mysterious way
- (2) Isaiah 51:9-16. Confidence in God's saving power.
Hymn: Praise to the Lord, the Almighty, the King of creation
- (3) Acts 2:22-24, 36. The undefeated Messiah.
Hymn: All hail the power of Jesus' name
- (4) Luke 24:13-35. Jesus at Emmaus.
Hymn: Love divine, all loves excelling
- (5) Luke 24:36-53. "... to all nations, beginning from Jerusalem."
Hymn: Rejoice, ye pure in heart
- (6) John 20:24-29. Jesus and doubting Thomas.
Hymn: My faith looks up to thee
- (7) Matthew 28:16-20. "Go . . . make disciples of all nations. . ."
Hymn: Rejoice, the Lord is King
- (8) Acts 1:1-11. Christ's Ascension.
Hymn: Crown him with many crowns

- (9) Acts 1:12-26. The choosing of Matthias.
Hymn: Rise up, O men of God
- (10) Acts 2:1-6, 12-21, 29-33. The Day of Pentecost.
Hymn: The Son of God goes forth to war

PENTECOST

- (1) Genesis 1:1-5. The first day of creation.
Hymn: For the beauty of the earth
- (2) Genesis 11:1-9. The Tower of Babel.
Hymn: O come, O come, Emmanuel
- (3) Exodus 14:19-31. The escape through the Red Sea.
Hymn: We gather together to ask the Lord's blessing
- (4) Exodus 40:34-38. The cloud and pillar of fire.
Hymn: Now thank we all our God
- (5) Ezekiel 37:1-14. The valley of dry bones.
Hymn: O worship the King, all glorious above
- (6) Joel 2:21-29. "I will pour out my Spirit."
Hymn: God of grace and God of glory
- (7) Acts 2:1-21. The Day of Pentecost.
Hymn: Eternal God, whose power upholds
- (8) I Corinthians 12:4-13. Diversities of gifts, but one Spirit
Hymn: A mighty fortress is our God
- (9) Acts 10:34-45. The gift of the Spirit to the nations.
Hymn: Ye servants of God, your Master proclaim

THE LIFE OF CHRIST

- (1) Luke 2:8-16. The Nativity.
Hymn: Fairest Lord Jesus
- (2) Matthew 2:1-12. The adoration of the Magi.
Hymn: As with gladness men of old
- (3) Luke 2:22-39. Simeon and Anna in the Temple.
Hymn: Jesus shall reign where'er the sun
- (4) Luke 2:40-52. Jesus at twelve.
Hymn: O Word of God incarnate
- (5) Mark 1:2-11. The baptism of Jesus.
Hymn: When morning gilds the skies
- (6) Luke 4:1-13. The temptation of Jesus.
Hymn: A mighty fortress is our God
- (7) Luke 4:14-30. "The Spirit of the Lord is upon me. . . ."
Hymn: In Christ there is no East or West

- (8) Matthew 16:21-28. Warnings of the coming crisis.
Hymn: When I survey the wondrous cross
- (9) Matthew 21:1-11. The Triumphal Entry.
Hymn: All glory, laud, and honor
- (10) Matthew 26:17-30. The Last Supper.
Hymn: Let us break bread together
- (11) Matthew 27:32-54. The Crucifixion.
Hymn: All hail the power of Jesus' name
- (12) Mark 16:1-7. The Resurrection.
Hymn: Lead on, O King eternal
- (13) Acts 1:1-11. The Ascension.
Hymn: Crown him with many crowns

OUR EVERYDAY LIFE

- (1) Our cosmic environment. Psalm 104; Psalm 148.
Hymn: The spacious firmament on high
- (2) The beginning of the day. Psalm 19; Ecclesiastes 3:1-13.
Hymn: New every morning is the love
- (3) The daily routine. Matthew 5:3-16; Romans 12.
Hymn: Teach me, my God and King
- (4) God's daily care. Isaiah 40:25-31; Matthew 6:25-34.
Hymn: Now thank we all our God
- (5) Looking toward the future. Psalm 8; Romans 8:35-39.
Hymn: O God, our help in ages past

Within the Church's Hallowed Walls

Miriam Drury

Russell 8787887

Unison

Wilbur Held

With-in the Church's hal-low-ed walls, Thy glo-ry's hab-i-ta-tion, Be

Thou, O Lord, the cure of souls By power of Thy sal-va-tion; O

make Thy mer-cy man-i-fest To thou-sands, lost and sore dis-tressed, Who

need Thy min-is-tra-tion. A-men.

Text from *Nine New Hymns on the Mission of the Church*

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Be present, Lord, in churchly rites
 By thee in wisdom founded;
 Uplift our souls to heavenly heights
 By countless saints surrounded!
 The sacraments a seal and sign
 That we, Thy sons, are truly Thine,
 Whose goodness is unbounded.

Beyond her walls, to farthest reach,
 Direct the Church's mission:
 To live the Gospel, heal, and preach,
 And better man's condition;
 Thy work, O Christ, our high employ,
 Thy word our law, Thy praise our joy:
 Be thine the full fruition.—Amen.

—MIRIAM DRURY

O Lord, the Maze of Earthly Ways

Carlton C. Buck

Forlines 8686

Wilbur Held

Unison

O Lord, the maze of earth - ly ways Con - fus - es
our in - tent; Give us Thy light to walk a -
right Through our be - wild - er - ment. A - men.

Text from *Nine New Hymns on the Mission of the Church*

© Music copyright 1975, Hymn Society of America.

O Lord, the maze of earthly ways
Confuses our intent;
Give us thy light to walk aright
Through our bewilderment.

Give us the heart to do our part,
To act the ancient creed,
Express our care, respond and share,
To meet another's need.

The burdened sigh and anguished cry
That so disturb and taunt
Are sounds of fear through which
we hear
Humanity in want.

By helping men to live again
Most fully, we serve thee;
Again today we hear thee say,
"You've done it unto me."—Amen.

—CARLTON C. BUCK

Why and How Do We Celebrate

JAMES MOESER

IN THE twelfth chapter of the Gospel according to St. John, there is a most curious incident in the life of Christ. It occurs in the house of Lazarus and his two sisters shortly after Jesus raised Lazarus from the dead, and it is often eclipsed by this more dramatic event. I read from the translation *Good News for Modern Men*.

Six days before the Passover, Jesus went to Bethany, where Lazarus lived, the man Jesus had raised from death. They had prepared a dinner for him there, and Martha helped serve it, while Lazarus sat at the table with Jesus. Then Mary took a whole pint of a very expensive perfume made of nard, poured it on Jesus' feet, and wiped them with her hair. The sweet smell of the perfume filled the whole house. One of Jesus' disciples, Judas Iscariot—the one who would betray him—said, "Why wasn't this perfume sold for three hundred dollars and the money given to the poor?" He said this, not because he cared for the poor, but because he was a thief; he carried the money bag and would help himself from it. But Jesus said: "Leave her alone! Let her keep what she has for the day of my burial. You will always have poor people with you, but I will not be with you always." (John 12:1-8)

Taken out of context this last statement of Jesus could present a most misleading conception. Jesus of Nazareth, whose whole life was committed to the poor and the outcast, sounds here a bit callous. What an absurdly selfish and un-Christ-like thing to say, "you will always have the poor around, but you won't always have me . . ." But is he saying what he seems to be?

I submit that Jesus was not saying that caring for the poor was a secondary concern to be put aside for the adoration of himself, but rather that care of the poor (or for any and all social concerns) was the primary and continuing function of his followers. This concern was so abundant and so over-riding that it was necessary for him to remind them that this was not the only aspect of the Christian life.

The paragraphs are extracted from an address made at the dedication of a new organ in Plymouth Congregational Church, Lawrence, Kansas, by Dr. James Moeser, organist-choirmaster of the church. Dr. Moeser is chairman of the Department of Organ, and University organist, at the University of Kansas.

Thus we come to the second half of his statement, and this is even more difficult to penetrate. “. . . You will not always have me with you . . .”

Man's Response to Faith

To interpret this remark, let us go to the very heart of the Christian Gospel, the Good News that Jesus brought. What is this good news?

I like Paul Tillich's summary of the Gospel in three words: “You are accepted.” You are accepted. You are free. No qualifications. No gothic, fundamentalist “plan of salvation” with clauses like an after-life insurance policy. No sacramental initiation rites without which you're out of the club. Just, “You are free, accepted.” Free to live the abundant life. Accepted as you are. This is the gospel in its simplest form. Man's response, if he truly understands it, is celebration.

Celebration. This is man's response to his understanding of God and himself. All at once it comes to him: I am accepted. I am free. Life is good. I must celebrate.

Celebration. That is what worship is. Worship is innate to man, whatever is his understanding of himself. Man has an in-born need to worship, to nourish the spirit. He has always worshiped. And he will always worship. Why? Because he has an in-born need to celebrate his own nature, his God-likeness. This is something that man has always innately understood, even before Christ, when he listened to his own true nature. Christ's mission from God was to make man unmistakably aware of his nature, of his God-likeness, of his acceptance. And so we celebrate.

How do we celebrate? How has man always celebrated? What is the most natural response. Well, of course! To sing! To dance! . . . *with the psaltery and the harp . . . with organs and stringed instruments . . . let everything that hath breath praise the Lord!* With the arts do we celebrate. This is why the church has always nurtured the arts. This is why the arts have always flourished where the faith of the church was strong. Go to the catacombs in Rome and you will see Christian art. Symbols in the walls. These people were celebrating, as surely as Beethoven did in the ninth symphony, or Bach in the B minor mass, or Michelangelo at St. Peter's. From back-water country churches to great cathedrals, people are drawn together to celebrate their faith, through the arts.

And so we dedicate this organ. In celebration. Notwithstanding our continuing mission in the world, it is appropriate from time to time that we celebrate.

The Church as University

Both the university and the church have a servant function to society. Both are seeking to recover in the late twentieth century the catholicity of their relationship to society. The university is rediscovering the fact that it is more than a disparate collection of classrooms and laboratories held together by a common heating system. It is a community with an outward as well as an inward function. It has a direct service function to society. Likewise, the university is an appropriate place for the arts to incubate and creatively reproduce. This is a part of the university's total relationship to society.

The struggle to eliminate "bumpkin" culture is as vital as the struggle to eliminate hunger, for poverty of the spirit is as unfortunate a situation as material want.

The church, like the university, must recover its mission to society. No one can argue with that. But it must not do it at the expense of negating one vital aspect of its nature in favor of another.

Isn't this what Jesus was saying in that often-misunderstood remark?

Surely, no one questions the necessity of a vital program of social action in the church. But even this, for all its merit, taken alone, will not keep the church alive.

I know of no church, discontinuing its public worship to concentrate solely on social action, that continued to function long in any capacity. Similarly, it is equally clear that we cannot exist as a worshiping community without a mission in the world.

So let us dedicate this organ. Without guilt. For we dedicate ourselves, and rededicate this church to another century of service. This is an act of faith that the church will continue to be the church and will continue to be.

Let us celebrate!

Let All People Sing Their Praises

(Tune: "Mine Eyes Have Seen the Glory")

Let all people sing their praises
on this resurrection morn!
Let the flowers of earth be joyful
in the life that's newly born!
Let the air resound with music
made by choirs and blowing horn
On this triumphant day!

Refrain: Glory! Glory! Hallelujah!
Glory! Glory! Hallelujah!
Glory! Glory! Hallelujah!
On this triumphant day!

Our Lord has broken death's strong grip
in vict'ry o'er the grave.
He has risen up in power
His beloved ones to save.
O, you fearful hearts, take courage!
O, you trembling souls, be brave
On this triumphant day!

Refrain:

See the beauty of the lilies
has transformed His cross once more
For the Lord has changed the symbol
of the awful death it bore
And has crowned its love with meaning
and with life forevermore
On this triumphant day!

Refrain:

—ROBERT A. HAPPEL
Amherst, Ohio

Come, O Lord of All Creation

(8.7.8.7.D.)

Come, O Lord of all creation,
God of worlds in outer space,
By Whose help through automation
We explore in every place,
Lift our hearts to sing Your praises
And give glory to Your name,
Lest our boastful pride erases
Humble marks with soaring flame.

Help us, Lord of generations,
To reflect on yester years—
How You gave us revelations
And strong faith to fight our fears.
Trusting laws that You have written
We now conquer what we dare,
But we find our hearts are smitten
By our need of mutual care.

O forgive us, Lord, delusions
Of believing we are strong;
When headlong we make hot fusions
Of our might with goals of wrong,
And we claim our independence
Of all men and God above!
Teach us, Lord, that each transcendence
Must be governed by Your love.

—ROBERT A. HAPPEL